

**741.5**

**NOVELS GRAPHIC**

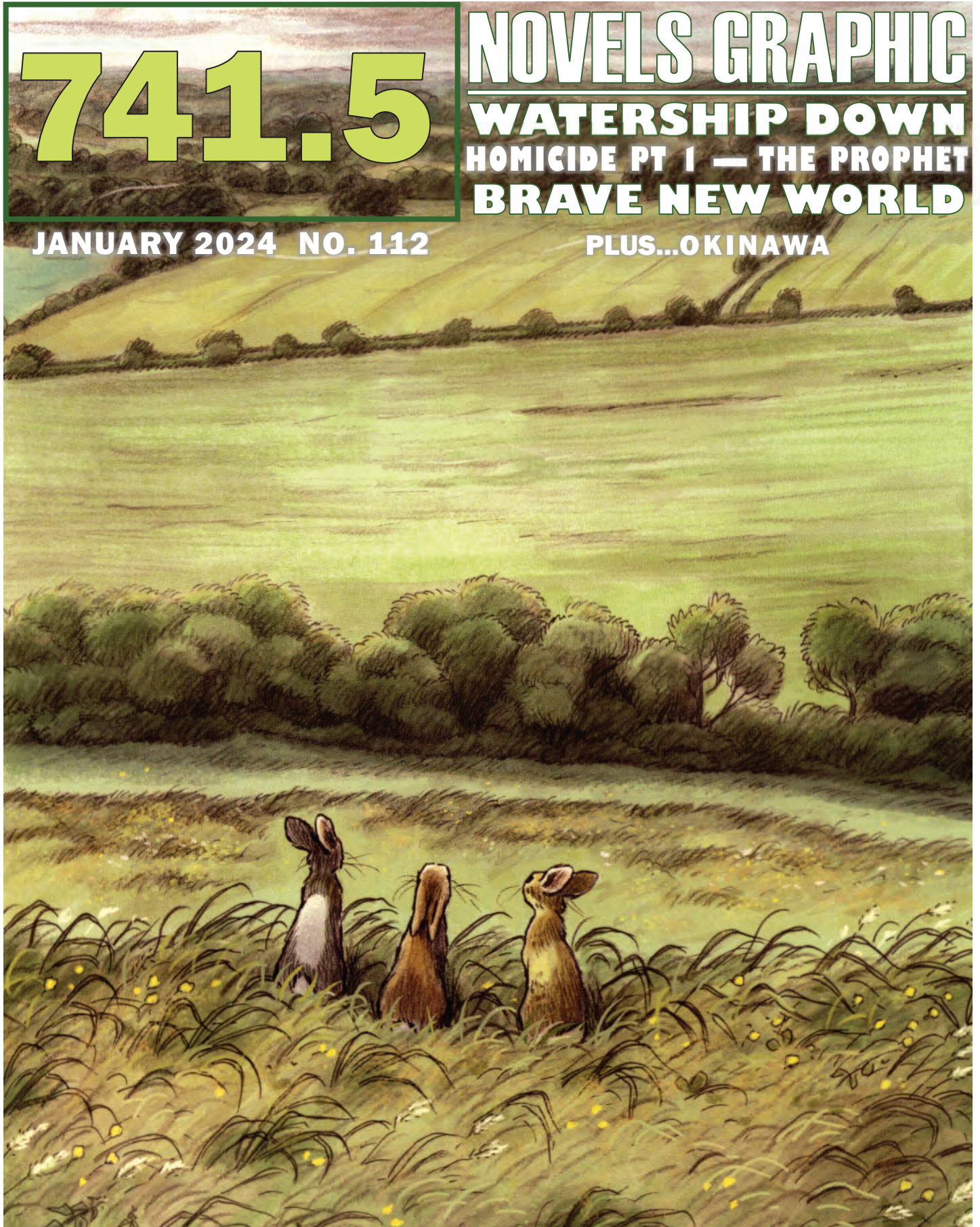
**WATERSHIP DOWN**

**HOMICIDE PT 1 — THE PROPHET**

**BRAVE NEW WORLD**

**JANUARY 2024 NO. 112**

**PLUS...OKINAWA**



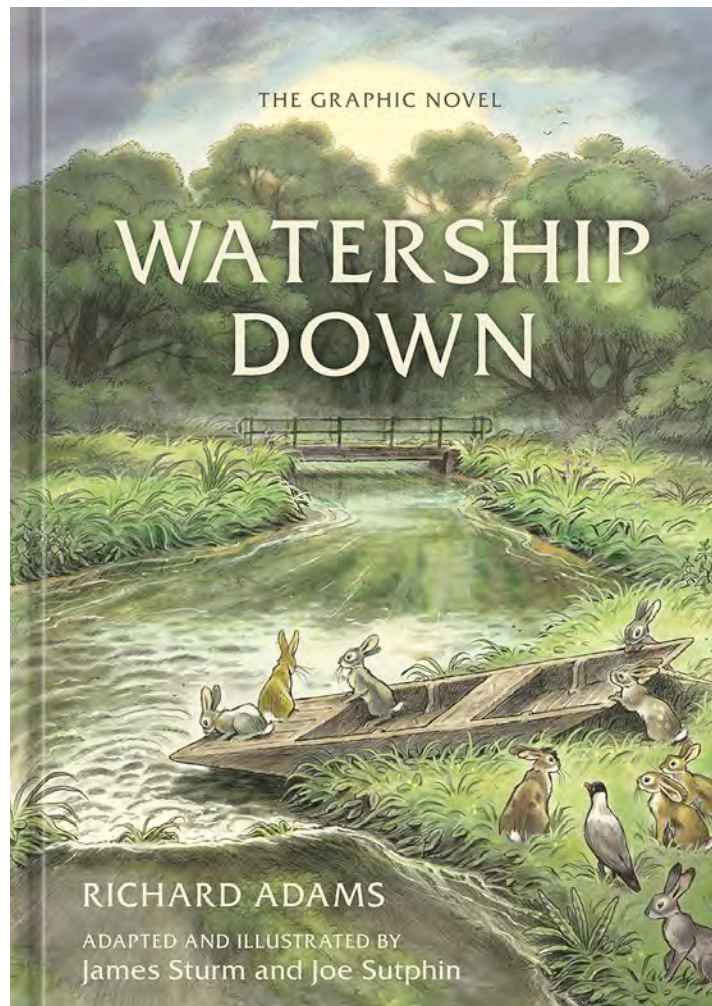
**The Comics & Graphic Novel Bulletin of**



**Lexington Public Library**

*Reading Is Just the Beginning!*

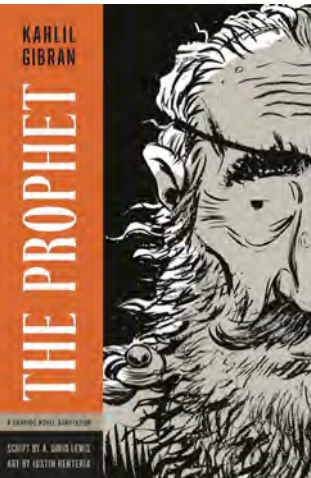




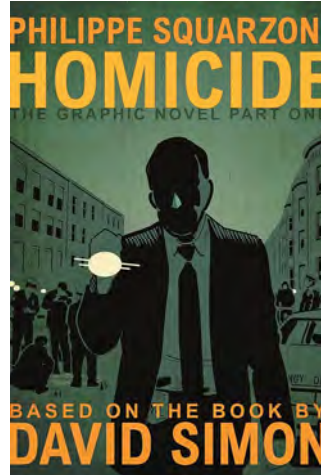
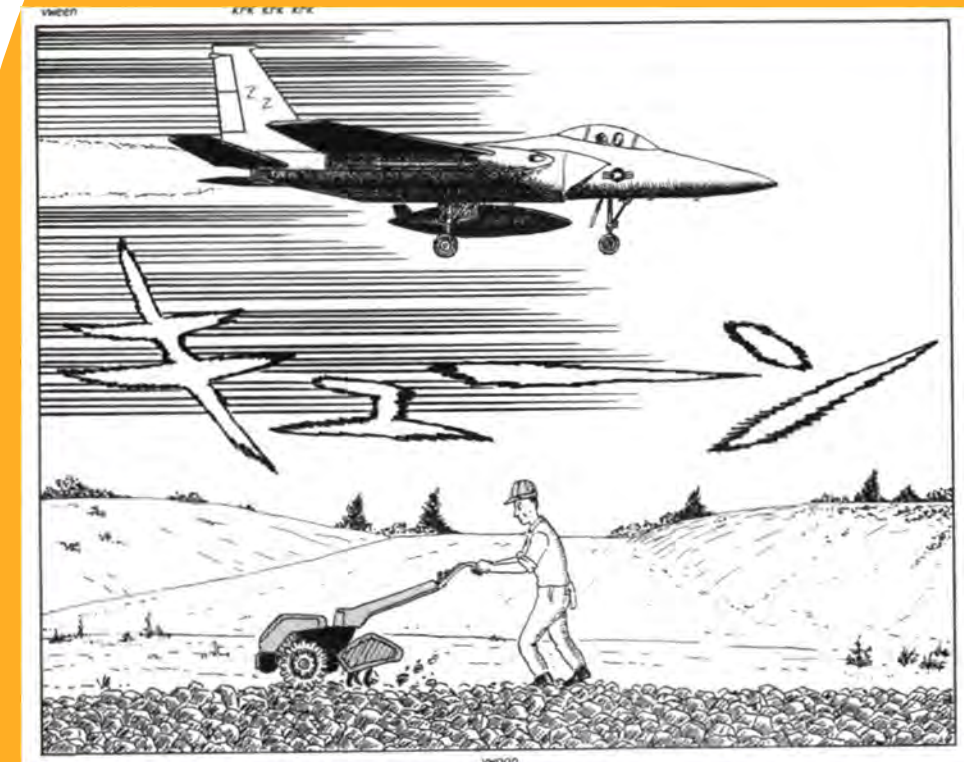
A perennial favorite among readers since it shocked the bestsellers lists of the Seventies, *Watership Down* returns to Beaumont, Central, Bates Creek and Eastside in a new graphic version ably adapted by James (*Off Season*) Sturm and featuring the exquisite and expressive wildlife art of Joe Sutphin!



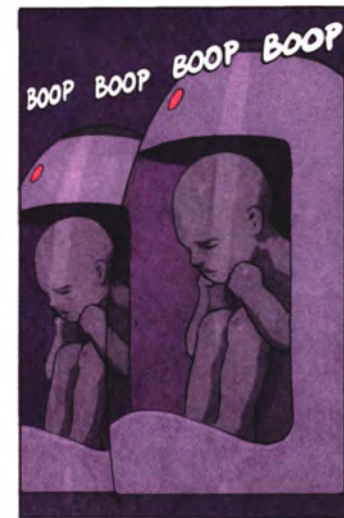
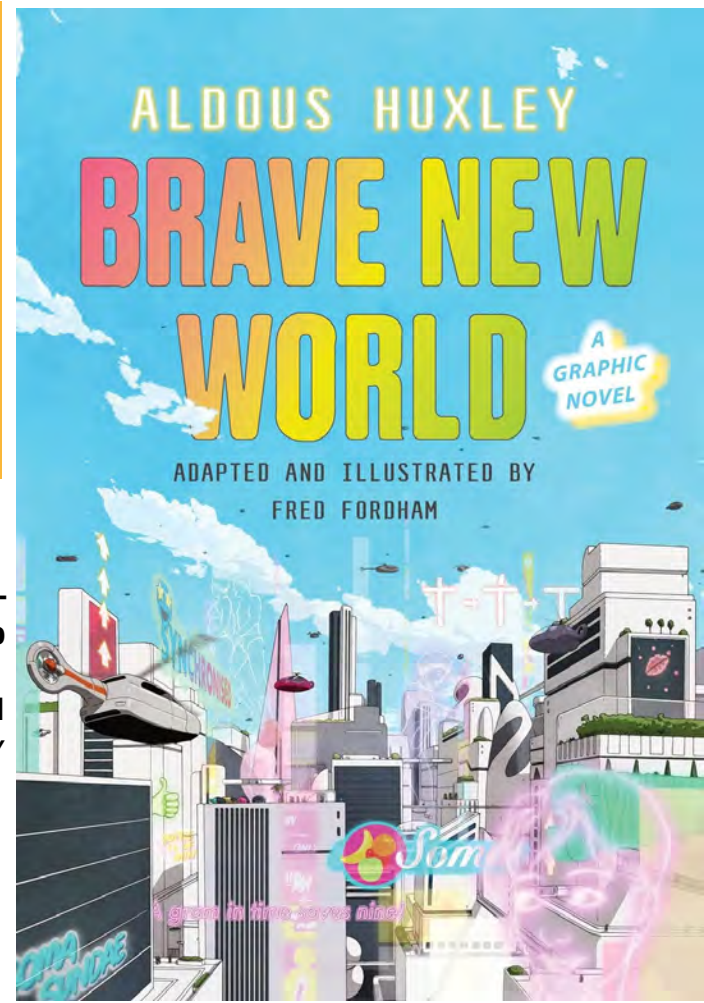
Justin Renteria's fierce and lively brush line brings a true physicality to this adaptation of the philosophical classic by Kahlil Gibran. Set to return home from years of exile, our hero has some words of wisdom for those he leaves behind!



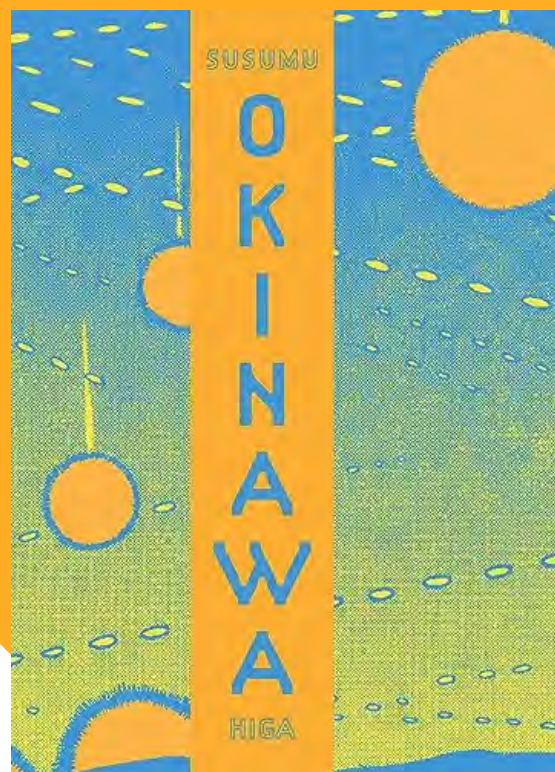
One of the final battlegrounds of the Pacific Theater, the island of Okinawa saw some of the most brutal (and pointless) fighting of World War II, with the native Okinawans caught between the unyielding Japanese (right) and the unstoppable Americans (right). In many ways, the war never ended, as shown in Susumu Higa's masterful manga *Okinawa* (Fantagraphics). As Okinawa becomes an unwilling redoubt of the Cold War (below), the years of conflict and cooperation between the rural natives and mechanized occupiers are described by Higa with both clarity and sympathy.



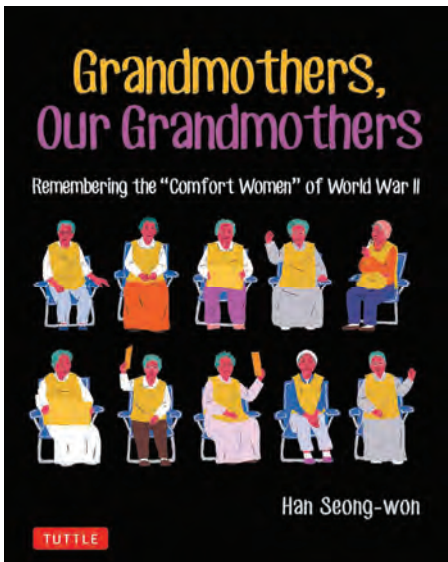
Going back to the book that started it all, Philippe Squarzon describes the mean streets of 1980s Baltimore with the scientific clarity he's brought to other works of graphic non-fiction in the first of two parts available at [lexpublib.org](http://lexpublib.org)!



Among the most straightforward adaptations of Huxley's dystopian classic ever (no disco jokes or grunge references here), Fred Fordham's *Brave New World* uses the bright new machinery of digitized comics-making to tell the tale of the perfect future and its shiny, happy people.

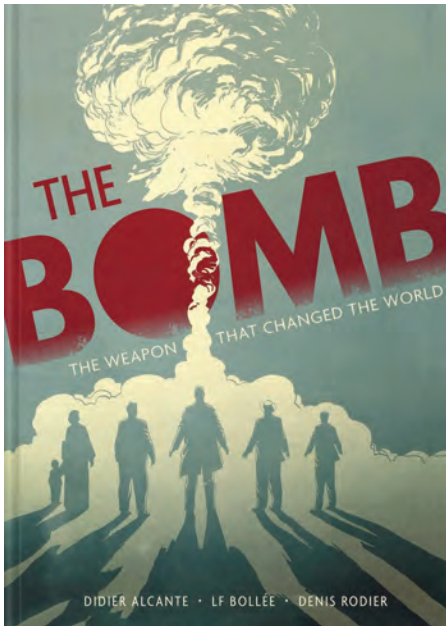






As the long years of political and social repression that have marked the history of South Korea begin to recede into the past, more and more of that past, so long ignored and suppressed, has come to light. Like the works of **Keum Suk Gendry-Kim** such as *The Waiting* and *The Naked Tree* (see 741.5 #67 & #104), *Grandmothers, Our Grandmothers* exposes the long-held secrets of a passing generation. Korean women who were forced into sex work by the Japanese Occupation stayed in the shadows for decades. Now, thanks to the brave women described by **Han Seong-won**, the hard truths of that history have come to light. Using a style that utilizes both the simplicity of black & white and the vitality of color

**Han** deals with the complexities of *Remembering the "Com-fort Women" of World War II* (Tuttle). The fate that finally befell the Japanese at the end of that war gets discussed and drawn at great length in *The Bomb* (Abrams). So in-depth it makes *Oppenheimer* look like an ish of *Classics Illustrated*, this history of *The Weapon That Changed the World* is a European take that won several awards for its French creators, including, ironically enough, the "Atomium Prize for Best Historical Comic." Another history, of *Revolution in 1960s Quebec*, comes

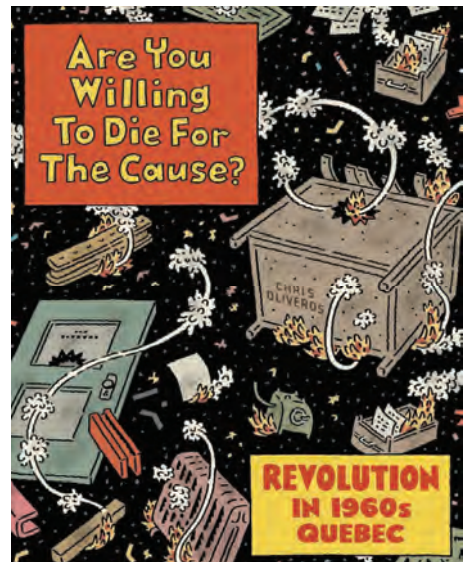


## MEANWHILE

A trio of dystopian dicks star in the graphic gumshoe novels below. *Clear* is set in a degenerate America awash in the pretty pictures painted by the "filters" everyone wears, where you can live in Middle Earth or a Care Bear cartoon. *Clear* is the setting you choose if you prefer to perceive the world as it really is. And *Clear* is how two-fisted neo-shamus Sam Dunes thinks he sees things, especially once he follows the clues left in the

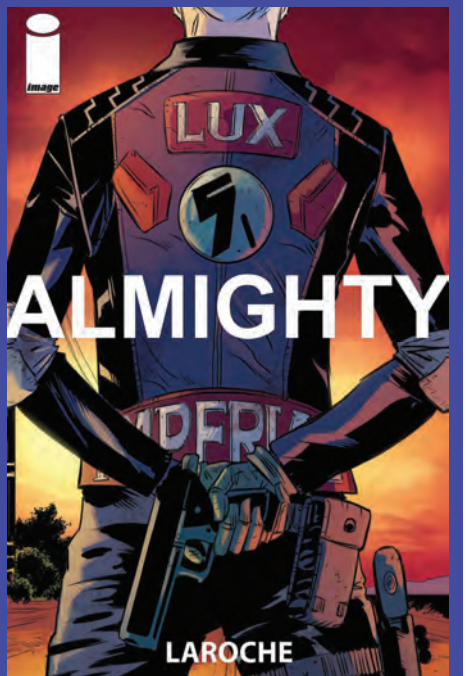


wake of his ex-wife's suicide. But things aren't so *Clear*, as Sam and you will learn in this slambang slice of sci-fi social commentary. Meanwhile two of the biggest wigs in the biz put their heads together to write a murder mystery. But being **Jeff Lemire** and **Matt Kindt**, the murder is of a superhuman, and the mystery is not whodunit, but who could have dunnit. Drawing like



courtesy of Canadian **Chris Oliveros**, who set aside his responsibilities as head honcho of *Drawn & Quarterly* long enough to write and draw *Are You Willing to Die for the Cause?* The title comes from the questionnaire given to recruits of the incipient Front de liberation du Quebec (FLQ), another example of the boyish naivete that marked the nonetheless destructive actions of the group. Or groups, actually—the FLQ had several incarnations. Each was marked by the size and strength of the egos of its leaders, and by the growing danger posed by these feckless Fidel wannabes and their combination of the ridiculous and the radical. Go to [lexpublib.org](http://lexpublib.org) to reserve this true comedy of terrors, the first part of two!

**Moebius** messing with **Kirby's** *New Gods*, artist **David Rubin** renders his wild world of dirty streets and demi-gods with the antic aesthetic of **MC Escher** directing a *Bugs Bunny* cartoon. Despite its heavenly title, *Almighty* is down to earth. Like, right in the muck and blood and ruins of this *Third World America Saga* in which a mutant myrmidon throws fists and slings lead to save a decent woman in an indecent future!



Back issues of 741.5 are available at [www.lexpublib.org](http://www.lexpublib.org) under the **READING SERVICES** tab!